CANADIAN MOVING PICTURE
Digest

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STRAW HAT WITH VELVET RIBBONS

UP at Jackson's Point, Ont., there is being conducted this summer what might be termed a 'test case' or 'control experiment' as far as theatremen are concerned. There, within a few miles of the Simcoe Theatre, Sutton, Alfred Mulock has purchased the land and building for his "Red Barn" summer theatre, the first in Canada with a permanent home and specific long-range plans.

Although 'straw hat' theatre has been a part of the Canadian summer scene for some years now, it was not until recently that the movement came to the attention of theatre owners. This summer, it has suddenly blossomed out and there are now summer troups performing in Kingston, Peterboro, Gravenhurst, Midland, and several other Ontario points. The same situation prevails in the other provinces to a greater or lesser degree. In other words, it looks like the 'straw hat' is here to stay.

In many ways, the Red Barn differs from the other groups. In the first place, it is an Equity stock company; secondly, it has a permanent home. It is the only Canadian company with a resident staff of New York actors — and the quality of the performances testifies to the advantages of this arrangement.

Critics Agree

I went up to see the Red Barn Theatre's production of "Room Service" last week and, in accord with the drama critics of the Toronto dailies, am happy to announce that it was a very fine show. One feels, after seeing the Red Barn players, that a new note of professionalism has been injected into the Canadian summer theatre; *the straw hat has been enhanced with velvet ribbons.*

The show had spit, polish and pace — very possibly, it is a preview of what the Canadian Straw Hat circuit standard will be in a few years from now. And, if so, the moving picture industry in those situations where a summer group is performing will have some very positive competition to cope with. For these reasons, I feel the Jackson's Point situation is in the nature of a test case for the future and have solicited the opinion of Dick Main, owner of the Simcoe Theatre, Sutton, on exactly what such a development can mean to an exhibitor who is faced with this kind of competition.

Mr. Main wishes to have it known that his opinions are strictly personal and in no way official in his capacity as President of the MPEA of Ontario. That having been made clear, he went on to tell me how he felt about the Red Barn.

No Cause For Alarm

"The Red Barn," he said, *"is show business at its best. I cannot see why there should be any objection to the practice of this old and respected form of the theatre. Secondly,"* he

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MULOCK'S RED BARN THEATRE AT JACKSON'S POINT
— a new note of professionalism has been injected —

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Work has commnced on SIDNEY, N.S.'s new Rex Theatre. The building which will be owned and operated by R. C. Martman, owner of the present Rex on Fourth St., is being built on Beacon Ave. The new theatre will be a quonset-type building with a stucco and elsinite front. Covering an area of 41 by 100 feet, it is expected to hold 391 seats.

• •

The new theatre at ST. ANDREWS, N.B., is expected to open July 25th. This is to be operated by Paul Roy who has formerly been in charge of dances at The Andrelea where the picture house is to be located. This will give St. Andrews two regular theatres, the Marina operated by Eddie Finnigan and the Andrelea, as well as the films which are shown at the Casino of the Algonquin Hotel; so the many visitors to St. Andrews By The Sea will have plenty of opportunities to view features and shorts.

• •

Grand Theatre, REGINA, closed on July 2 for six weeks and workers will completely renovate the interior at an undisclosed cost. When it reopens, it will have the third largest seating capacity among Regina theatres and accommodation for local and travelling stage shows. . . . Though the theatre will be available for stage attractions, a film policy will prevail on Saturdays and holidays, according to present plans. . . . It will be operated in conjunction with the Rex Theatre and Famous Players Canadian Corp., under the management of J. D. Watson, a Famous Players partner, who has been in show business in Regina since 1909. Miss Rubie Westvelt is assistant manager and treasurer of both theatres. . . The Grand was sold to Famous Players for close to $90,000 on Sept. 1, 1948, by Miss Christine Graham and her sister, Mrs. E. Wiseman, executors of the Graham estate. The theatre had been operated by the Graham family for 24 years.

• •

Work will start this year on a new 1,000-seat theatre, the Avenue, at LETHBRIDGE, ALTA. House will be the third one for Famous Players in Lethbridge. Others are the Capitol and Roxy, both managed by A. W. Shackleford. Space will be provided in the theatre building for six stores.

STRAW HAT WITH RIBBONS

(*Continued from Page* 1)

continued, *"we are developing our Canadian dramatic talent through this medium . . . and that's a good thing for the country. And, finally, we never know when we may have to go back to some form of live entertainment and, when the chips are down, it is we, who own the auditoriums, who control this movement after all."*

In more immediate terms, Mr. Main feels that the competition offered by a summer theatre whose lowest admission price is double that of the local cinema and whose top is quadruple that figure, is largely an imaginary thing. They give 6 performances a week — the moving picture theatre gives 12 to 18.

The point of all this is that, under present conditions, the straw hat-type theatre is not yet a mass medium by any means. It is for this reason, Mr. Main feels, that he has, as yet, felt no appreciable effect from the proximity of the Red Barn. *"If, however,"* says Mr. Main, *"these things mushroom up overnight and begin to give performances for* 25c *or* 35c *admissions, then the time may be ripe for us to take steps."*

To date, the only case in which an exhibitor in Ontario has 'taken steps' was in a situation where a summer troup planned to play in a community-owned hall, supported by the taxes of the local theatre-owner, at a reduced rental. In this case, a protest was made by the MPEAO on grounds similar to those which prevented the showing of films at the Grand Stand of the CNE a short while ago.

Straw-Hat Like TV

To sum up the whole question of just what can be expected to develop from the straw-hatters, a simile may prove useful — the comparison offered by television. With all the dust of discussion brushed aside, it now appears as if the movies will make good use of the new medium, through large-screen TV in the theatres and trailer advertising on home sets. The same applies to the Straw Hat movement. As Dick Main put it, *"No matter what kind of entertainment is going, people still like to get out of their homes to see it. And, when they go, there arises the necessity for well-seated, fire-proof, properly constructed, comfortable auditoriums in which to view the show, no matter what type it may be. We theatre owners have these very necessary structures. And, as long as we do, we will absorb any new entertainment medium that comes along — and that includes the straw hatters, even when they put on a velvet ribbon and a veil and emerge as a full-fledged fashion."*

—J. R.

PROMOTIONOTES

Elliot Brown of the **Odeon, West Vancouver,** used a picturesque tie-up for his showing of **"The Jolson Story"** which assumes a special interest now that **"Jolson Sings Again"** is about to be released . . . In the lobby, he featured evening dress (similar to that worn by the sign-board man in the picture) from the local Cook clothing agent, Natt and Gould. Also a part of the lobby display was a recording machine and several albums loaned by the music firm of Brown and Munton. Added to this, this man you see below walked the streets of the neighborhood advertising the picture.

The **Rank Company** in England has tied in with a jig-saw puzzle manufacturer who produces puzzles made from the stills of Technicolor pictures. The first tie-up was with **"Blue Lagoon"** and the next will be with **"Christopher Columbus".** The puzzles are on sale at Odeon Theatre candy bars which is a tip for anyone with a candy bar booking these E-L pictures. The jigsaws are for sale in Canada.

For **"Mexican Hayride",** manager **Bill Popham of Saskatoon's Family Theatre** used a street gag—a wagon containing a large cow, driven by a pseudo-Mexican driver, and also plastered, of course, on both sides and in the back with announcements of the forthcoming playdate of the picture.

A number of Ontario theatres booking **Roy Rogers'** pictures are using a tie-in with the **Quaker Oats Company** for the exchange of a boxtop for a photo of the star.

RAY PRESENTS

LEFT Rome on Friday, July 8th, and never have I been more regretful to leave a city. Thursday night I took a last look at the Coliseum, the Palace of the Caesars and the Palace of Nero. I gazed at the panoramic view of Rome, and walked around the square where the palaces of Justice and other places are which I had seen many times, but which have a fresh interest each time they are viewed. For the various hours of the day, or night, add their touch to these ruins of pomp and majesty, all of which have retained the character of those who had lived within them, or were a part of them two thousand years ago.

On Friday, Mr. Mosco and Mr. Potsios of Minerva Films, were hosts to Mr. and Mrs. George Margolin, Mrs. S. Fine and myself at the restaurant of St. Sebastian, along the Appian Way. They tell me that Minerva will probably produce three pictures this year. Dr. Giacaloni is preparing to go into production in the next few weeks; Enic will have about four or five new pictures; Amato has just finished a picture, and I saw about one hour of the "rushes", from which one can follow the story and conclude that Amato has again made an excellent picture, a little more down to earth than his "Four Steps In The Clouds", but still possessing that down to earth and yet up in the clouds, or romantic flair.

MR. GALONE is preparing to do another picture, having finished the complete Verdi opera "Il Trovatore". Saw Edward G. Robinson in Rome with his wife and son, scarcely recognized E. G. for he had grown a black moustache. Spyros Skouras and his wife were in Rome and we had an opportunity to exchange greetings prior to his departure by plane for Greece.

I. Lopert is still in Rome and advises me he will be ready for production in a few weeks. Sir Alexander Korda was in Rome for a few days. There is still talk here that Vittorio De Sica will direct a picture for David O. Selznick, to be produced n Italy. De Sica is preparing to do another picture in Milan, and what a joy it is to interview him which I did during his visit to Locarno.

HIS recent picture, "Ladri Di Biciclette" (The Bicycle Thieves) featuring Lamberto Maggiorani, Enzo Staiola and Lianella Carrell received the Brussels Award. The Awards at Locarno, where there is, as I write, an International Film Festival, have not yet been announced; but De Sica's "Bicycle Thief" story has been shown and there are rumours that it will receive an Award.

Those of you who are familiar with De Sica's "Shoe Shine" will have an idea of the story material in which he has an interest and of his power to direct and to make even amateurs produce life-like characters.

DE SICA is what you and I would call a handsome man. He started his screen career as an extra but, because of his good looks, he was singled out for a line or two and gradually was given important parts. Curiously, as an actor, De Sica was excellent in comedy parts, but as a producer and director his inclination is to produce what may be termed tragedies. To De Sica, "Shoe Shine" and "The Bicycle Thieves" are not tragedies; they are a page of life and it is difficult to persuade him to work towards a happy ending in his story material.

"The Bicycle Thief" is the story of a man who after some effort, is finally able to secure a job as a billposter, providing he owns a bicycle to enable him to carry his ladder, pail, brush and posters. His wife sells some blankets, etc., to enable him to purchase the bicycle. The first poster happens to be one advertising a picture in which Rita Hayworth is starred and, when he has managed to get the poster to stick and is about to come down the ladder, a thief takes his bicycle and the pursuit begins.

HE solicits the help of some cafe performers who have a knowledge of how the bicycle thieves work. They bring him to the bicycle market and he and his small son examine the racks of bicycles, the bells, the seats, the frames, tires, wheels of dismantled bicycles, searching for a sign which they can recognize. They follow bicycles on the city streets; they follow persons who look like the bicycle thief; and finally they track him down but lose him, and the search is again on, taking man and boy into a church and into a brothel.

During the search, the interest is so sustained, the drama so tragic, that one feels all tied up in knots. You feel yourself wishing that the man would steal someone else's bicycle and end the tension in this search in which the little son becomes as tragic a figure as his father.

Then comes the moment when the man must report for work for the night is over and it is another day. He is advised that he must have a bicycle or find himself another job. Seeing a bicycle in front of a building, he steals it, is pursued and caught, but because of his little son, no charge is pressed, although the crowd who have pursued him jeer and taunt him because he made a failure of his theft.

AT the finale, the man, with his little son's hand clasped in his, walks towards his home. There is no answer to this man's problem. There is no compensation. It is a very simple story, a story free of love and passion, but full of passionate love, the love of the man for work, for his family, for economic security, the love of that little son for his father.

Many will not understand this picture. Many will say it should have a happy ending. Many will say it is too tragic. But there will be not one person who will be so stupid, so flippant, so lacking of understanding as to say that this picture is not a great picture, and that De Sica is not a great director.

I ENJOYED talking to De Sica, who acted out the story to me of his next film production, impersonating all the characters; and I thought back a few years, to the time when De Sica was burning up with story ideas and the desire to produce and direct a picture, but found such a venture impossible for lack of finance. Today, De Sica can have what he asks for. Today De Sica is a magic name. But De Sica has not changed. He is still the same, friendly, patient, interesting personality which he was before fame marked him for Good Fortune.

Toronto and District

By BILL PRESS

FOLLOWING the walk-in robbery of the Savoy Theatre at Hamilton in which a sneak thief made off with $396, there has been some checking of burglary insurance by theatre proprietors.

The information has been secured from an authoritative source that the regulations governing insurance in such cases require proof of forceful entry, otherwise the risk is not covered. In the Savoy case, it is stated that the safe was unlocked and the office was temporarily unoccupied.

* * *

"My Brother Jonathan" was held for a third week at the Community Theatre, the art-film theatre of Hamilton which has proved a real success since its re-opening several months ago.

* * *

Manager George Robinson of the new Odeon, St. Thomas, has introduced stage presentations at that theatre. The Centre at Windsor is presenting a stage program on Monday and Friday nights in the form of talent tests for cash awards.

* * *

The death occurred at Los Angeles of Amedee Tremblay, 73, a native of Montreal who was among the first of the prominent theatre organists in Eastern Canadian cities. He presided at the console when the Regent was opened in Ottawa. He is survived by 10 children.

* * *

The Palace Theatre, Windsor, had a midnight stage show on July 20 and 21 which was called "Dr. Silkini's Asylum of Horrors". A road company of this type made quite a tour of Ontario theatres last year.

The Skyway Drive-In at Windsor introduced something new in the presentation of a "double bill" of the serial "Superman", consisting of two chapters, in connection with the Friday night program only. The feature was "Under Colorado Skies".

* * *

Hon. C. D. Howe is responsible for the statement that an austerity basis will return to Canada when the foreign-exchange situation is placed before the first session of the new Parliament which opens in September. A renewed restriction on imports from the U.S. may again affect the supply of theatre equipment and supplies, such as was the case when the Foreign Exchange Conservation measure was introduced in November, 1947.

* * *

Many Famous Players' theatres have become an information bureau for American tourists who are flocking into Canada in greater numbers than ever before. One-sheet frames at the theatre entrances say: "Welcome visitors — Tourist Information Available Here — A Famous Players' Service".

* * *

The 1949 annual meeting of the Motion Picture Theatres Association of Ontario is scheduled to be held in October at the King Edward Hotel, Toronto, the tentative dates being Oct. 20 or 27.

There will be a busy period for President Dick Main and Executive Secretary Arch H. Jolley with the proposed meeting on Oct. 12-13 at Ottawa of the National Committee of Motion Picture Exhibitors Associations of Canada and with the MPTAO session at Toronto a short time later.

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At the headoffice of Metro-Goldwyn-Mayer Pictures of Canada they say it's a myth that the company plans to move its offices from the Film Building at 277 Victoria Street, Toronto. They can't understand how the story got around.

* * *

The films available in Canada in connection with the Children's Film Library include 34 selected features from Columbia, MGM, Paramount, RKO-Radio, 20th Century-Fox and Warner Bros. The official list also contains 14 short subjects which are Columbia and Paramount releases.

The prints may be booked at Vancouver, Winnipeg, Toronto and Saint John for children's performances in theatres.

* * *

The King Theatre, College St., Toronto, continued its foreign-film policy with a week's engagement of "Dente per Dente" and "The King's Jester". A new summer scale of prices with 42c top has been established at this theatre.

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LATE FLASHES:

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●

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●

ERNEST FREDMAN OF THE LONDON DAILY FILM RENTER DIED SUDDENLY IN LONDON.

FIRST TIME MOVIE GOERS MUCH IMPRESSED

(exclusive from J. Conklin)

Sound movies in color were taken up north recently by The Canadian Forestry association as part of its widespread educational program for prevention of forest fires and conservation of natural resources. Flown more than 1,000 miles in ten days by the Manitoba government air service, the association put on its movie program at nine remote Indian reserves and two mining towns in the north.

WINNIPEG—While the airplane and radio are daily routine in Manitoba's lonely north, many thousands of Indians and a few whites who have spent their lives in backwoods, have never seen a picture. The images that move and talk on silver screen are to many northerners one of the most amazing types of black magic to come out of man's cities in many a moon.

At three settlements, moving pictures were a completely new experience for Indian audiences who packed schools, churches and community halls where the show was held. Indians travelled for miles by canoe to see the show which had been advertised by poster and moccasin telegraph for some days before its arrival. Whole families came together from smallest of papooses to patriarchs of the tribe.

Reaction to the show which included a colored travelogue, two cartoon comedies, two animal pictures and two fire prevention reels were not much different from that of a white audience — small babies of which there was usually a large percentage, squirmed and cried and had to be taken outside; teen-aged girls giggled, small boys for most part glued their eyes to the screen not to miss a thing, and adults watched in dignified silence.

At God's Lake Narrows, where movies had never been shown before, Indians started to gather at the Catholic missionary early in the morning although the show was not scheduled to start until afternoon. Hundreds of Indians all decked out in their Sunday best were waiting near dock when plane finally landed.

At several northern centres visited the party found local Indians already confirmed moviegoers. For some months now, moving pictures have been shown twice a week at Indian reserve on Island Lake. Here there is a newly constructed theatre with projection booth and canteen. Movies are also on twice a week at Roman Catholic mission in Berens River. The hall there even has a ventilating system.

Settlements visited by Canadian Forestry association's travelling movie show were: Manigotagan, Hole River, Berens River, Norway House, Cross Lake, Oxford House, God's Lake Narrows, Island Lake, Little Grand Rapids, Long Lake and Bissett. Strong winds on Lake Winnipeg prevented the party from landing at Matheson Island for another showing.

Present plans according to Alan Beaven, manager of Prairie provinces division of the association, are for another flying northern trip next year.

New UA Salesman Is Citizen Of The World

Nothing could be better proof of the fact that the language of the movies is an international tongue than the story of Joseph Oupcher, newly appointed United Artists Sales Representative in the Quebec territory.

Mr. Oupcher was, up until 15 months ago, Branch Manager of 20th Century-Fox in France, having worked for the company for 15 years as branch manager in both Marseilles and Paris. About a year ago, he decided to move to Canada, settling in Vancouver and setting up a business there.

But the lure of showbusiness was strong, and, when the opportunity presented itself to get back into films, Mr. Oupcher gave up his business in B.C. and moved his wife and family to Montreal.

The Digest and the industry in Quebec extend a welcome to this showman from across the seas.

Sask. MPEA To Advise Government

A committee of the Saskatchewan Moving Picture Exhibitors Association has been set up in Regina to assist the provincial government in drawing up regulations governing the drive-in theatre business in Saskatchewan.

Neagle Olivier Win Additional Awards

A cable from Eric Fredman of Anna Neagle-Herbert Wilcox Productions in London has just been received by the Digest, announcing that Miss Neagle has won another award. This most recent accolade is the 1949 Gold Medal awarded by "Picturegoer", Britain's leading fan contest, for the best performance of any actress during the last year.

Sir Laurence Olivier won the male award for his performance in "Hamlet". This constitutes the fourth occasion the award has been granted to this distinguished pair, Olivier having won the award in 1941 for "Rebecca", in 1942 for "That Hamilton Woman" and in 1946 for "Henry V".

Anna Neagle won the award in 1938 for "Victoria the Great", in 1947 for "Picadilly Incident", and in 1948 for "The Courtneys of Curzon Street". The 1949 award has been given Miss Neagle on the basis of her performance in "Spring in Park Lane", which together with "The Courtneys" is being distributed in Canada under the newly-arrived at agreement between Eagle-Lion of Canada and Sir Alexander Korda.

Wpg. Film Picnic Success

Winnipeg employees of the motion picture industry celebrated their 4th annual picnic at Maple Grove Beach on July 24th. Features of the day were a bathing beauty contest, ballgames, races and horseshoe pitching (for distributors who are experts in giving the big pitch). The day-long outing is becoming more popular with each succeeding year and is fast becoming a tradition in the Winnipeg film industry.

Leo M. Devaney (left), Canadian District Manager, RKO, being congratulated by Robert S. Mochrie (right), Vice-President and General Sales Manager, for winning President's Prize as Leading Drive Captain in the 1949 Ned Depinet Drive.

Screen Reviews By Mr. Public

By STEPHEN VISE

"HOME OF THE BRAVE"

(United Artists)

IN the past, your critic, Mr. Public, has saved his most lush verbal bouquets for these wonderful post - war pictures coming from Europe. He has suggested more or less directly that Americans, when attempting serious cinematic drama, are immature; and that, even when they have something important to say about man's tussle with life, they often mar their message with imperfect acting, overloaded scripts, and general inability to solve artistic problems of a large scale nature.

In the field of social criticism, the postwar era has encouraged them to produce "Gentleman's Agreement", which is more important for its ideas than its artistry, and "Snake Pit", which is more complete in both these respects but slightly limited in appeal because many people find it had to identify themselves with an insane person. But now, along comes a new American production, "Home Of The Brave", combining the elements of intense characterization, the war, pyschiatric therapy, and social protest; and your critic feels that it is in all respects the equal to any of the realistic European post-war films he has raved about.

It is an unbelievably honest and dramatic study of a young Negro soldier whose persecution complex comes to a head under combat conditions. Sent to a base hospital after a dangerous voluntary mission on a Jap-held island, the soldier is unable to walk. The army pyschiatrist recognizes his difficulty as pyschological and gives him narcosynthesis to make him talk. Bit by bit, the doctor finds out about earlier associations with white people, his fears and suspicions about their good intentions, and his final combat mission in which he was intimately associated with four white soldiers. The important revelation of his mental illness comes when the pyschiatrist discovers that he feels guilty because he had brought back an important map at the expense of leaving his white buddy (a close friend of his in civilian life) to die in the hands of the Japs. Only after he can be convinced that he acted as a man and not as a Negro and someone different from other people, does he make himself walk again.

The story is told with a minimum number of flashbacks so that the episodes last long enough to allow the action and character to develop; and in no recent film has a director succeeded more brilliantly than Mark Robson in making the action and character seem essential to each other. But more remarkable still is the subtle way in which the plea for tolerance is put across to the screen audience. They are not asked to be tolerant of a negro because he is a Negro, but for the fact that he is a man and an individual. If they can understand like a psychiatrist that all men seek security from an insecure world, then they can appreciate how little difference lies between a black and a white epidermis.

Though none of the cast are well-known actors, each one acts as if he should be better known, and producer Stanley Kramer is doing a commendable job of bringing to the front the talent which monied Hollywood mediocrities fail to appreciate.

James Edwards is so intense and varied in his characterization of the young Negro G.I. that he is distrubing; you almost feel that you have no right to know so much about the inner workings of a man's mind and see it living before you on the screen. If more pictures can be made involving Negro actors for serious roles, he shall certainly become an outstanding figure. Jeff Cory is extremely impressive as his doctor who must alternately act sympathetic and brutal to snap him out of his mental condition. The most loathsome role is that of the Southern corporal played by Steve Brodie; yet we must sympathize with him because his "nigger baiting" is as much the result of insecurity as the Negro's persecution complex.

Lloyd Bridges as the Negro's ex-highschool friend and his buddy on the mission is warmly good-natured and racially tolerant without ever becoming sentimental or too obvious. Frank Lovejoy portrays the sergeant with the common sense and underlying sense of justice which typifies his character. And Douglas Dick, as the major who realises that he is too young to know all the answers to the responsibilities of his high rank, is touching and winsome.

Since a movie's excellence ought to be judged by what everyone does for it, furthr praise needs to be given to Carl Foreman for his tidy and moving screenplay of Arthur Laurents play; his script makes it possible for the actors and the director to have something to work with. Robert De Grasse's photography has successfully captured the excitement of actual combat scenes and the tense faces of the men engaged in the fighting and made his flashbacks smooth and essential. Dimitri Tiomkin's music is artfully effective in reinforcing the high points of the drama.

Producer Stanley Kramer, who gave us the "Champion", is the man responsible for "Home of the Brave". It is due to his forsight that the original Jewish character in the play was changed to a Negro, giving the message of tolerance an even wider and more striking scope. And by his economical handling of the picture's expenses (about $525,000) he has revealed the shortsightedness of those people who say that making movies is a business and not an art. It is and should be both!

"The Window"

(RKO)

BEFORE going to M-G-M, Executive Producer Dore Schary did "The Window" on a B budget for R-K-O. It's an exciting little movie despite its modest appearance, and its story, acting, direction, and photography are highly indicative of the talent Hollywood can secure when it organizes itself intelligently.

Like all really good pictures "The Window" has at its foundation an effective story which gives everyone concerned something to work with. Written by Cornell Woolrich, it gives a modern version of Aesop's fable about the boy who cried wolf too often to be believed and gains much of its plausibility from its almost documentary background of Manhattan's East Side slums. An overly imaginative youngster (Bobby Driscoll), given to telling tell tales, sees a murder from a fire escape. When he tells his industrious, down-to-earth parents and the police about it they refuse to believe him. Meanwhile, the jittery neighbors, who are the murderers, find out what he knows and try to kill him.

The suspense is made remarkably taut and credible by Bobby Driscoll's easy boyish portrayal and Director Ted Tetzlaff's skill in gearing the camera to the story's actions and motivations. When the lad is not believed we can understand why because his previous actions and the trying conditions of his home life have been sufficiently explained to us. And we know that the boy, frustrated when he tries to tell the truth and afraid of the consequences of knowing too much, and the killers, haunted by suspicions and fears, will have to clash sooner or later.

The final, inevitable scene is thus the chase where the camera and the hypersensitive sound track follow the boy and his pursuers through a condemned tenement building, up an down its rickety stairways, in and out of its shadowy dilapidated rooms, and eventually to end of a wooden beam about to break loose from its insecure setting.

In addition to Bobby, the adult cast of almost unknowns (Barbara Hale and Arthur Kennedy as the parents, Paul Stewart and Ruth Roman as the murderous couple) are competent and lend a certain freshness to the picture by virtue of their unfamiliar faces. "The Window" is one baby Producer Frederick Ullman Jr. can well be proud of.

Maritime News

By A. L. FAIRWEATHER

A LETTER signed by J. M. Franklin of the Franklin Herschorn chain of theatres on behalf of a committee of theatre owners has been sent to the City Council of Saint John, N.B., asking for a hearing. The request will concern the tax on theatres which, it is understood, has been raised 150 per cent. A few years ago, it is stated, the tax rate rose one hundred per cent and now, along with banks, the rate is to be raised again.

* * *

Harry Cohen, manager at Saint John of RKO, was at Toronto, Ont., last week attending a Sales Conference of his company at which Robert Mochrie, General Sales Manager of New York and other N.Y. officials were present.

* * *

The offices of MGM in Saint John, whose manager is Abe Smith, are being changed to make room for the 16mm. films which MGM will handle in future. There is quite a demand for these films in rural districts where societies and organizations arrange showings and raise funds for their special objects. It is felt that more use could be made in the Maritimes of the special films in the Children's Film Library and that these should be given a wide circuation.

Quite a situation has developed in Halifax, N.S., over the new building erected on Citidal Hill by the Civic Authorities. This building seats some twenty-five hundred people and was erected to hold performances in connection with the celebration of the city's 160th anniversary. To date a number of performances have been staged there and it is understood that some forty-five are announced for next month. The theatre managers, with whose theatres this is naturally in competition, are asking for a rebate in their business taxes, so it is said.

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With eight theatres in the city including West Side and Fairville, a large expenditure has been involved and many persons given employment. Theatres are the Capitol, Paramount, Strand, Empire, Mayfair in the city, Regent in the North End, Gaiety in Fairville and the Community in West Saint John.

* * *

D. A. Ross of the Atlantic Theatre at Sheet Harbor, N.S., was in Saint John recently dating up films. The theatre was open six nights per week but now shows films only four evenings. The Atlantic seats about 320 people. Mr. Ross is a Maritimer himself, the son of a former pastor of a Church at Westfield, N.B.

Vancouver News

By JACK DROY

GENE AUTRY, top cowboy singing movie star, here on a personal tour will make a film next year based on the Calgary Stampede, he announced during an appearance at a Rotary Club luncheon. Autry added, "We have built up a big quota of British money and we figure we can use it making a picture in Alberta." (Autry did not explain how he intends to use blocked Brritish sterling funds in Canada, which is outside the pound sterling area.)

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Eilan Wood is the new head usherette at the Orpheum Theatre succeeding Agnes Hilton who resigned to make dancing a carere with a local dance troup.

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Theatre Employees Union Local B-72 IATSE is seeking overtime pay, vacation pay and wage increases from Stage Productions, owners of the State Vancouver. The government have appointed S. Williscroft of Vancouver as conciliator of the dispute.

* * *

Gordon Sparling of Associated Screen News of Montreal was here with a camera crew shooting a short subject to be included in the "Cameo Series" released by Columbia.

* * *

The Capitol City, Victoria, have hiked theatre taxes out of sight; some houses are now paying as high as $1,500 which were formerly assessed at $400. A delegation from the two major circuits, Famous Players and Odeon, presented their case without any success. Victoria theatres are all doing below average business anyway, the town being badly over seated.

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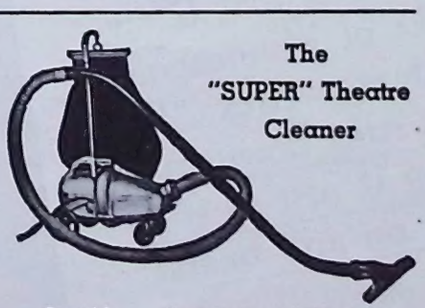
Vancouver is in the midst of a record hot spell and summer business is running 20 to 50 percent below average. Second week holdovers are very rare here at present.



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VANCOUVER TORONTO MONTREAL

« Capital Story »

By WILL McLAUGHLIN

"CRUSADE IN EUROPE", based on General Eisenhower's book of the same name and produced by Time Magazine, was given a private screening in Ottawa at the RCAF Officers' Mess. James Linen, publisher of Time, introduced the film to the guests, including a number of senior members of Canada's armed services. The book, as written by the leader of the Allied armies, runs to several hundred pages and is an impartial and complete account of the Allied successes and losses over a period of four of the bloodiest years history has known. With the help of a battery of cameras and narrators, the March of Time does the same thing in less than an hour-and-a-half. Much of the film used to make the picture, which will be split into 26 parts and shown a week apart over one of the largest television networks on the continent, is captured German war documentaries. Some is taken from the files of Canada's National Film Board, and still more from the news-cameras' pooled shots of great events during the period.

* * *

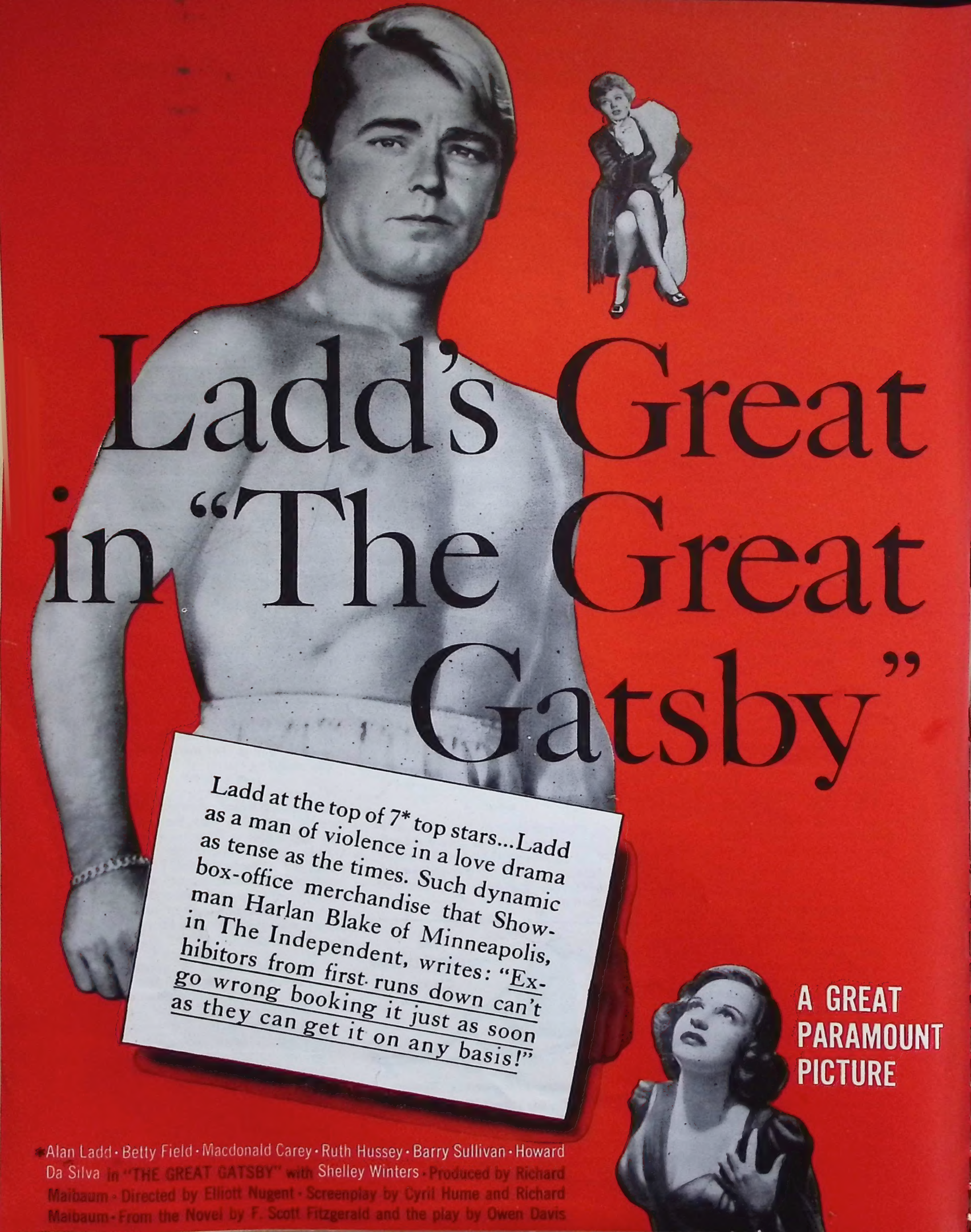
The Stage Society, the capitol's professional drama group, have further reason to believe that city theatre-goers will respond to their appeal for help. Sixty members of the Ottawa Tennis Club swelled the audience the other night and thoroughly enjoyed the show. The block of seats was purchased and sold to club members by C. J. K. Smith, of the club's social executive. Members met at the LaSalle Academy Theatre, saw the play and returned to the clubhouse for dancing.

* * *

Owners and operators of small-seated independent theatres are frequently reminded that business with film exchanges is done on a policy of C.O.D. only. The other night we witnessed a scene in the lobby of a small neighborhood house when the express delivery man refused to turn over the next day's show until the money was placed on the line. Needless to say, the show went on.

* * *

Mr. and Mrs. John Hausler will entertain a group of film exchange branch managers and their wives from Toronto at a garden party on the afternoon of Saturday, August 27. The social affair will be held on the spacious lawns of the Hausler residence in Westboro, where John owns and operates his own theatre on the main street. Westboro, incidently, is a thriving business and residential district just outside Ottawa's western limits.


Ladd's Great
in "The Great
Gatsby"
Ladd at the top of 7* top stars...Ladd as a man of violence in a love drama as tense as the times. Such dynamic box-office merchandise that Showman Harlan Blake of Minneapolis, in The Independent, writes: "Exhibitors from first runs down can't go wrong booking it just as soon as they can get it on any basis!"
A GREAT PARAMOUNT PICTURE
*Alan Ladd · Betty Field · Macdonald Carey · Ruth Hussey · Barry Sullivan · Howard Da Silva in "THE GREAT GATSBY" with Shelley Winters · Produced by Richard Maibaum · Directed by Elliott Nugent · Screenplay by Cyril Hume and Richard Maibaum · From the Novel by F. Scott Fitzgerald and the play by Owen Davis